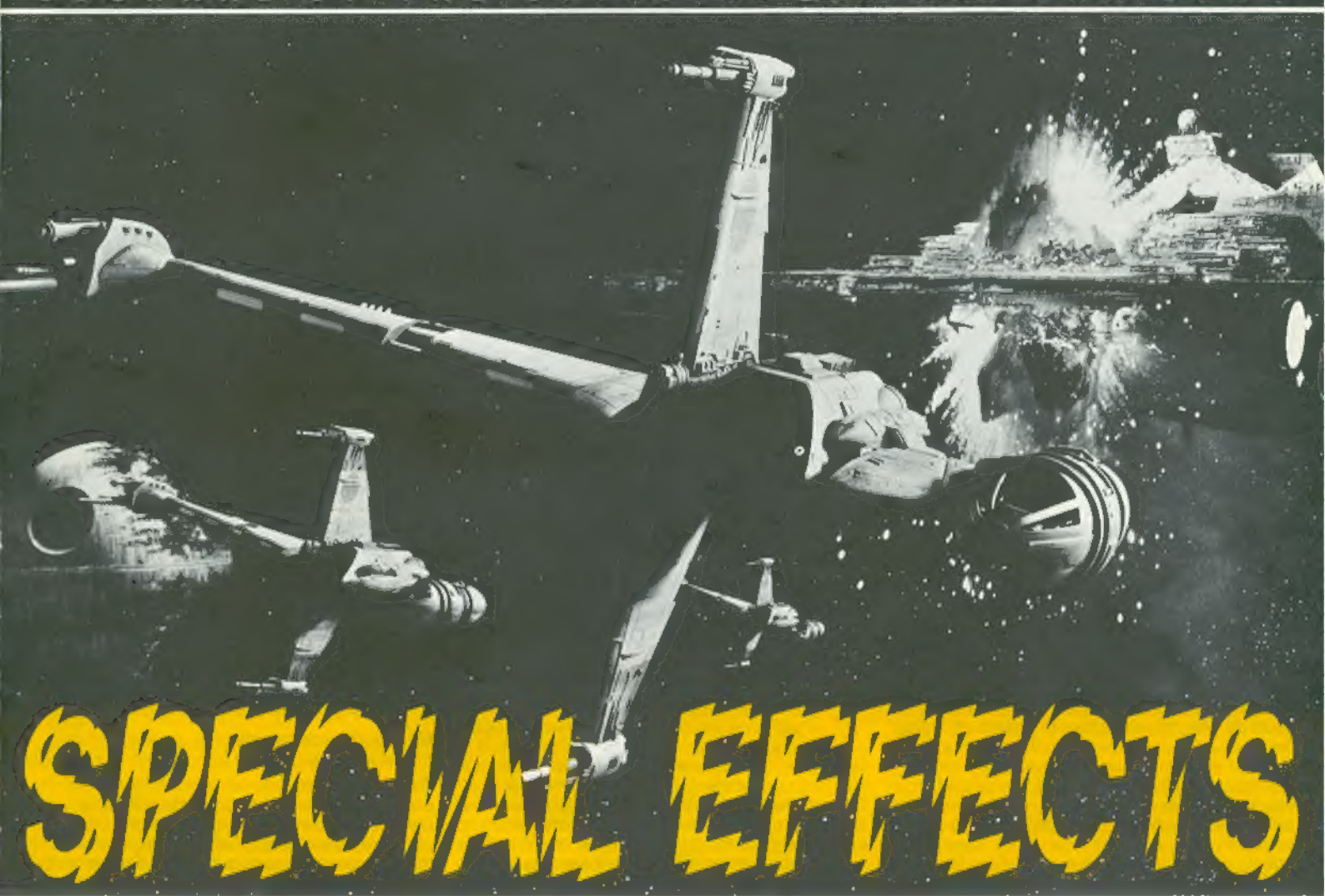


# BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB



## Dennis Muren and Ken Ralston discuss JEDI SPFX

Industrial Light and Magic, ILM, is the Special Effects facility of Lucasfilm Ltd. The men and women who work there make the movie magic that is recognized all over the world as defining the state-of-the-art. More than a year before the release of RETURN OF THE JEDI, while the production unit was involved with the principal photography work in England, Arizona, and California, the artists and technicians at ILM were beginning to work on the most ambitious special effects sequences ever attempted. The responsibility for the Visual Effects was divided among Richard Edlund A.S.C., Dennis Muren, and Ken Ralston. Although Richard Edlund has left ILM after eight years to pursue other interests, BANTHA TRACKS was able to talk to Oscar winner (Visual Effects, E.T.) Dennis Muren, and Ken Ralston. The two men met

during work on STAR WARS in 1976 when Ken was camera assistant to Dennis. They had followed similar paths to their eventual careers, both having been interested in Special Effects in movies since childhood. Each had been fascinated, not just by the effects themselves, but with experimenting in achieving effects through his own ingenuity. Their initial, youthful enthusiasm has never waned and each brought years of film experience to his work at ILM, especially in television commercials and short features. In the office of Fan Club Director Maureen Garrett, BANTHA TRACKS talked with Dennis and Ken.

**Bantha Tracks:** In RETURN OF THE JEDI, the speeder bike sequence on Endor is one of the most popular scenes in all of the SW Saga movies. Can you trace the development of the Special Effects (SPFX) involved?

**Dennis Muren:** The basic idea for the biker sequence was simple. It was to have Luke and

Leia each jump on a bike and pursue Imperial Scouts who are on two other bikes. The enemy bikers each get knocked off and destroyed and Leia is separated from Luke. The sequence was to last two and one-half minutes. George said to me and Joe Johnston (Art Director-Visual Effects) that we could do anything we wanted to fill in the time, which was pretty neat. Joe got started right away on the first step—storyboards. Storyboarding is a way of planning a movie sequence using a drawing of what is to happen for each frame of film you plan to shoot. It's a tool that helps you to envision what the scene will look like ahead of time. Working together, Joe and I started storyboarding the sequence with Luke and Leia on the same bike, rather than on two as originally planned. Then at some point Luke could jump onto another bike, create more excitement, and divide the action into two sections. As we moved along with the storyboards we showed them to George who had lots of good ideas. Even so, it was difficult to come up with 2-2½ minutes. This sounds like



a small amount of time, but actually it's very long for this type of action sequence. Eventually we came up with a rough set of storyboards, but we were finding it very expensive and time consuming to set up the sequence using this method. I thought this would be the ideal time to try to use a videomatic technique. Videomatics is a quicker way to see how the sequence you are hoping to do will look. The technique allows you to make judgements early on about what is going to work. It involves shooting a sequence with a video camera for viewing on a tv monitor screen. For this experiment we put some STAR WARS action figures on bikes about a foot long, which Model Maker Bill George had done for us. We constructed a miniature set by putting a piece of carpet over 4' x 8' pieces of plywood to serve as the forest floor, and stuck up some cardboard trees. I hand-held the video camera and Joe held the miniature bike and we walked along together, camera rolling, and watched the video monitor as we went to see how the images looked. By using the videomatics rather than a series of still drawings we were able to start at the beginning of the sequence and go through to the end, literally storyboarding the film in real time. It was an experiment that worked out really well and clarified our idea of the sequence. Actually it looked surprisingly like the finished film.

The next step was to shoot the actors on the life-sized bikes against the blue screen — part of the process of composite photography used in SPFX filming. Later, in the ILM Optical Department, the background footage would be added to complete the composite and make it appear in the final version as if the actors are actually on speeder bikes in a redwood forest on Endor. Lots of film was generated: close-ups, medium shots, side views. Later the blue screen footage was intercut with the videomatics as part of the ongoing editing of the film.

At this point we knew which of the scenes we could do with the blue screen and which we could do with miniature bikes—bikers off in the distance, or racing away from the camera. Thus our next step was to do the background plates. We rejected building a set as too large and costly a project, and one which would tie up our camera for months. What to do? Well, we did something that was a bit unusual for Special Effects people. Paul Huston, one of the Chief Model Makers, Mike Pangrazio, Matte Painting Supervisor, and I went with the Unit Production Manager, Miki Herman, to the location site in Crescent City, California. We were inspired by the look of the forest, the giant redwood trees, the light and shadow, and we decided to shoot the backgrounds there. We felt we could

effectively do side and three-quarter views from a car. The only problem we foresaw was that we couldn't move through the forest at 120 mph—which was what we wanted the speeder bikes to seem to do. We thought of putting the camera and operator on a motorcycle, of using a cable overhead. We even thought of shooting the film with a man wearing a rocket suit, the one used in THUNDERBALL. But, for various reasons,



Terry Chosner

## Dennis Muren

none of those ideas was feasible. We figured that what we wanted to do was simply walk through the forest with a camera and record what was seen as we went along. Later we could speed up the film so the ride would look fast and dangerous. Ultimately it was decided that the best way to accomplish this was to use the Steadicam.

The Steadicam is an invention of Garrett Brown and consists of a camera rig that is harnessed to the operator. The rig employs the use of counter-balancing rods which, in conjunction with a couple of Kenyon gyro

stabilizers, keep the camera steady even though the operator is moving. The operator monitors what is being filmed, not by the usual method of looking through the camera lens, but by watching a video monitor of what the camera is recording and making stabilizing corrections to be sure the camera is level and on target as he goes along. The Steadicam system can go wherever a person can go and record whatever a person can see. Of course the technique is only as good as the operator. We got the best Steadicam operator in the world, its inventor, Garrett Brown. He photographed the necessary background plates for the biker sequence by carefully walking through the forest while shooting at one frame per second. When the film is speeded up, as seen in the final version, you really got the sensation of flying through the trees at 120 mph!

The next task was to shoot the miniatures, the models of the bikes and bikers. We had two or three miniature bikes made, and miniature Luke, Leia and biker scout figures. Stop Motion Animator Tom St. Amand made the biker figures, and one of the Chief Model Makers, Mike Fulmer, was responsible for the bikes. We shot all the miniature bike scenes using rod-actuated models. The person manipulating the rods moved the figures really slowly as we filmed. The manipulator's hands and the rods were covered with dark fabric. I think the technique was really successful. You can't really tell which are the real bikes and which are models. They all look dangerous, rolling and tilting. We used flashing lights on the miniatures while filming, just as we did during the blue screen filming with the actors to have the same light and shadow play throughout the sequence. It all looks as though it's really happening in a forest with the sun shining through the trees. And I loved the ending which was George's idea. He thought Luke should activate his lightsaber and cut off the front of the scout's bike to send it spinning out of control. It was the perfect coda to the whole thing.

**BT:** The Rancor monster was so wonderfully disgusting. How did you accomplish that effect?

**DM:** The Rancor thing could have been real expensive, difficult and not very believable. George didn't want to do it as a stop motion creature, and was originally thinking of doing the Rancor monster as a man in a Rancor suit. We tried that, but it was very difficult to make convincing moves. Our next idea was to do something I had wanted to use in DRAGONSLAYER but didn't, which was to try something with small rod puppets. The Rancor figure lent itself to this technique because the creature had two arms, two legs, and a body,

1. Background forest plate



2. Blue screen element



3. Hold out Matte





which were the right kind of elements to work well. We were running out of time at this point anyway, so we decided to see if the technique would work. The miniature set and mini-monster were built. We used two or three people underneath the set, and Make-up and Creature Designer Phil Tippett's hand up the back of the Rancor. The sequence was designed so that the creature's actions would be those well suited to the rod puppet technique. I'd rather have the motion slightly limited but look real, than have more movement but have it look fake. In the film I think he really looks like a big live creature in a dimly lit smokey cave. I'm pretty happy with the way that came out.

**BT:** What did you do in the forest battle sequence?

**DM:** In JEDI we were going for a rough look to these scenes. We wanted to follow the action. So the walker battle sequence in the forest was done with that in mind. I told the cameramen to do anything they wanted in getting the background shots. I figured if their minds are free, the sequence will look free and unrestricted. We just shot tons of footage with the camera panning, tilting; the kinds of shots not normally done in a Special Effects sequence. In viewing this footage we found that there was so much texturing in the forest, highlights and shadows, that it would be no problem to hide the matte painting lines later when the backgrounds were put together with the blue screened miniatures. Bruce Nicholson, Optical Photography Supervisor, and the Optical Printer Operators, Dave Berry and John Ellis, put the elements of the composite together so beautifully and convincingly that you feel you are actually there. Phil Tippett provided the expertise in giving the walkers the illusion of motion. Using a stop-motion technique which involves shooting a stopped object one frame at a time, the walker heads turned and the guns fired. The rest of the walker movements were done with something we came up with at ILM called Go-Motion. This involves shooting a moving object one frame at a time. This on-camera motion is accomplished by the use of rod-actuated miniature walkers. You get a moving feeling, a blur, which greatly enhances the illusion of motion.

**BT:** What is your personal feeling on the finished movie RETURN OF THE JEDI?

**DM:** I think this is a terrific way to end the series, the middle trilogy. For ILM it's been really nerve wracking doing these movies, each time you are trying to top yourself. But everyone's energy was up; and in this movie ILM had really matured as a unit. I'm definitely pleased. It's a good film, with good work.

Terry Chrostner



## Ken Ralston

**Bantha Tracks:** What was your responsibility on RETURN OF THE JEDI?

**Ken Ralston:** The biggest thing for me was the space battle and all the mayhem involved in that.

**BT:** Could you trace the steps in one of the action sequences: say, the segment of the space battle in which all the TIE fighters come screaming in?

**KR:** Sure. The first step was doing the storyboards. Joe Johnston and George got together to try to put visuals to George's ideas. Joe drew many storyboards in an attempt to lock down what George wanted. Once this was pretty well set, my involvement began. My main input was to make sure that what was agreed upon would be technically possible. Many people think we film these scenes on a big set moving the camera through it. But no, everything is blue screened—the actors are separate, the planets are separate, the explosions are separate; even each ship as it's flying around is filmed as a separate element. Often these elements are shot days or months apart utilizing different set ups and stages. Later they are meshed together to produce the finished shot.

So, once we had decided which visual effects were the most likely to be technically possible,

the next step was to figure out which models had to be used. For this sequence we used the Falcon, Y-wings, A-wings, X-wings, and every TIE ship in the place. We then started filming them. I wanted to do the main element, which was the Millennium Falcon, first, so that the rest of the action could be choreographed around it. Choreographing a shot is extremely important in these complex scenes because you want to keep the viewer's attention on the main action. If you're not really careful, the focal point, which advances the plot, can get lost among all the craziness going on. George always wants to be sure not to have the action confuse the storyline.

Next we shot the Rebel ships which followed the Falcon. Then we placed the TIE ships, deciding where they would go in and skim the Falcon, which ones would drift off and fade into the background, and which ones would explode. We wanted everything to seem to be happening all at once, right at that moment, as in real time. We were going for a feeling of the whole sky being filled with battling ships, but without the chaos. Sort of organized disorganization. To accomplish this we used different programs on the motion control camera, and just kept shooting one ship after another. Effects cameraman Don Dow and his crew did most of that sequence. Later the Optical Department generated all the blue prints and many, many pieces of film for each single element. In the end, including backgrounds, there were probably five hundred separate pieces of film produced. Very complicated. We couldn't have attempted this kind of thing on STAR WARS or EMPIRE because just a few years ago it was technically impossible even for ILM to do it. But now the sophisticated optical printer can handle the more than seventy final elements in that shot.

In a shot with that many elements, you can even get away with inserting some personal humor. I've put wads of gum in some shots. This tennis shoe here is in the space battle scene. Even though no one can really see these things, I know they're there. In EMPIRE there's a potato in the asteroid sequence.

### 4. Cover Matte



### 5. Completed composite





**BT:** Aside from the old tennis shoe, was the space battle you just described the hardest shot?

**KR:** That was the most complex looking, but it wasn't the most difficult to do. The most challenging shot technically was the one in which Lando, in the *Falcon*, flies under the hospital ship. He comes in (and the camera's doing a big roll with the ship), and fires at the TIE interceptors, blowing one up. The *Falcon* then flies through the explosion and does a passby underneath the hospital ship. The computerized system, which is supposed to lock all the elements together wasn't absolutely true, so it took a lot of horsing around and finessing to make that scene look great. Maybe it's a favorite of mine just because it was difficult, and ultimately turned out the way I wanted it to. Often I run into the frustration of not getting a thing right because we've run out of time, or out of money.

**BT:** What makes SPFX so expensive?

**KR:** It's hard to express just how complex Special Effects work is. The detailed work that goes on is monumental. Every aspect is worked and worked and worked again. You're always trying new things to get the shot to gel, re-doing things. At ILM we are constantly attempting to do things that have never been done before. Plus, we're interacting with model makers,

we've been pretty successful. After seeing five minutes of *STAR WARS* you'd buy anything! It's that believable. You are out in space, on a desert planet, in Jabba's palace. That success is due, of course, to the context of the whole saga; but partly it's the way we do what we do at ILM. After working on this project, which was so complex, so technically exacting, one that put such incredible pressure on everyone; it's really nice to go to see the finished movie in a regular theatre with a real audience, and hear them go crazy over moments like the battle sequence. I think, "Wow, it was worth it. It's great!"

## Ben Burtt and Jedi Sound Effects

*Talking informally with Sound Designer Ben Burtt over an outdoor lunch, BT asked about some of the new and unusual sound effects heard in RETURN OF THE JEDI.*

**Bantha Tracks:** Everyone loves the speeder bikes, they seem so real in every way. How did you decide how they would sound?

**Ben Burtt:** The speeder bike sequence is one of the few action segments done without music, so we wanted to use sounds that would utilize a

where they have a mock-up aircraft carrier deck on which the pilots practice night take-offs and landings. As the pilots come in really low on their approach, they throttle the engines and make adjustments for landing which produce a whoop-whoop sound. It's the sound the jet thrusters make as they engage and disengage. It has a musical aspect to it that Re-Recording Mixer, Gary Summers and I liked. When matched with the action of distant bikers shifting gears, it provided the unique sound we were looking for. It seemed right. The sound for close-ups of the bikers shifting gears was a sound, recorded in England, made by an air-hammer with a stone caught in its hose. Another whoop is the speeded up sound of a helicopter motor starting, which I recorded some time ago at Ft. Hood, Texas. Many of the sounds we use are sounds we've already recorded because they were so interesting, feeling sure we would have a use for them at some time.

**BT:** How do you begin to deal with the problem of creating a new language, like the one for the Ewoks, Ewokese?

**BB:** A new language is a real challenge. The average person spends his whole life listening to language, and drawing a portrait of reality from what he hears. People base a lot of judgements on what people say and how they say it. So, in creating a new language, it's better to base it on an already existing language, one with a culture behind it and a naturally repeating structure. For the Ewoks, I was inspired by a recording on a BBC documentary of an elderly woman speaking Tibetan. It was very high-pitched and sounded like a good basis for Ewokese to me. Eventually then, what evolved was a pidgin, or double talk version of words from Tibetan, Nepali and other Mongolian languages. Huttese was created by the same process.

□ Katherine Catalano

*If you are interested in learning more about Special Effects in the movies, BANTHA TRACKS suggests you investigate books on filmmaking at your local bookstore or library. Libraries assign them Dewey Decimal Numbers beginning with 791.43. Ask your Reference Librarian for assistance. For STAR WARS Fan Club recommendations on Special Effects literature, send a SELF-ADDRESSED STAMPED ENVELOPE to The Official STAR WARS Fan Club, P.O. Box 2202 Dept. SPFX, San Rafael, CA 94912.*

**CORRECTION:** The cover photo on B.T. #20 was taken by Albert Clarke, not Terry Chostner.



*Ben Burtt checks balance of Steadi-Cam*

matte painters, animators, effects editors, and optical printers whose jobs are all time-consuming. You just can't whip these things out.

**BT:** How do you feel now that it's over and you are on to other projects?

**KR:** It was incredible to have spent a year of my life on *JEDI*. Those of us at ILM were aiming for reality, or something beyond reality in this movie. Something that has life, a spark, and a quality that's bigger than life. It's crazy, I mean, these are nothing but models and phony explosions going off. Still the viewer really must buy it, must feel it's actually happening. I think

variety of elements to orchestrate the action. The basic sound of the speeder bikes is the sound of some P-51's and P-38's I recorded at air races. At the time I didn't know what I was going to use them for, but I liked the electronic element they had, along with a wonderful whining sound. That was the sound of the bike's basic passby. Then we wanted a couple of different whoop-whoops.

**BT:** Whoop-whoops?

**BB:** They're sounds with musical elements in them that add variety and interest to the basic bike sounds. We recorded one source of the whoop-whoops at El Centro Naval Station,

*In June, less than one month after the movie premiered, RETURN OF THE JEDI was breaking records—not only at movie theatres, but at bookstores too. As reported by the New York Times Book Review for the week of June 12th, the Number One fiction best-seller, and the Number One mass market paperback were RETURN OF THE JEDI! In addition, the trade paperback best-seller list for the same period included the JEDI Portfolio, the JEDI Sketchbook, and the Illustrated Edition of the JEDI novelization.*



# Return to the Egyptian Theatre

Maureen Garrett



During the flight from San Francisco to Los Angeles to cover the opening of RETURN OF THE JEDI at the Egyptian Theatre, my thoughts were of a young man named Jeff Krispov who I'd heard had been in line at the theatre since May 17th, six days before the film was to premiere on May 25th.

Arriving at the Egyptian Theatre on Saturday, the 21st of May, I experienced a strong feeling of déjà vu. Three years previously I had been there for the excitement of the premiere of THE EMPIRE STRIKES BACK. This time, my own energy level, the evidence of enthusiasm in the STAR WARS Fan Club, at Science Fiction Conventions, in magazines, and everywhere it seemed, all indicated that RETURN OF THE JEDI was the most eagerly anticipated film of all time.

By 10:00 pm Saturday, over 100 fans had camped out to insure their tickets for the opening midnight show. Walking down the line can only be described as experiencing a linear Science Fiction Convention. One saw STAR WARS fans in costumes—Leias, Vaders, and Skywalkers; gaming areas—most noticeably D&D and RISK; videos showing A NEW HOPE, FORBIDDEN PLANET and other SF films; stereos sounding off with JEDI music and hucksters shouting "Get your JEDI buttons here!" Some fans were so engrossed in reading "Skywalking", "Starlog", "Life", "Geo" and other sources of JEDI information that they missed the TV cameras and were later surprised to see themselves on the evening news. Imagine hearing a kazoo band perform the STAR WARS theme! Makeshift tents of all shapes, sizes and colors decorated the normally drab sidestreets. Taped to available wall space and strung on wire fences were fannish signs—"Official RETURN OF THE JEDI countdown, 4 Days", "RETURN OF THE JEDI, please remove your 'E' coupon", "Stay at the Bounty Hunter's Hotel, Correllian Express Accepted", "Ewokese Spoken Here", "Scum and Villainy Bar and Grill", "Park your ship at Jabba's Moth Hollywood Spaceport", "BLUE HARVEST (slashed out) REVENGE OF THE JEDI (slashed out) RETURN OF THE EWOKS, EWOKS ON PARADE", "Maureen, would you like a Pepperidge Farm JEDI cookie?" "Yes, thanks . . . got any chocolate?"

Friends took shifts for hygiene facilities. To justify use of a nearby restaurant's restrooms, many fans had to buy the wretched 29 cent hamburgers. Their dogs ate well. When asked why they were lined up and camping out, many fans responded, "Hey, why not. People camp out overnight to guarantee a good view of the Rose Parade, or to get a ticket for a rock concert or ball game. It's just a matter of personal preferences. I have been waiting three years to see this film and would like to see it as soon as possible." For some it was a tradition to return to the Egyptian. On May 21, 1980, people who had just seen EMPIRE made vows to return for JEDI. Some even took the day off ONE YEAR IN ADVANCE! When bosses asked, "Why do you need THAT particular day off?" The response was, "I'm going to see a movie."

Events at the Egyptian Theatre were perhaps unsurpassed by any other theatre in the country. One night fans baked a cake, not just an ordinary cake but a replica of the cake featured on the Twentieth Century-Fox 1978 first anniversary STAR WARS poster. Equipped with a megaphone one man exclaimed, "Make way for the STAR WARS Cake!" The blue and white action figure cake with candles ablaze was carried around the entire circumference of the theatre. Hundreds sang, "Happy Birthday dear STAR WARS, Happy Birthday to you!!!"

Hollywood Boulevard is famous for having sidewalks lined with rose-colored marble stars. Every other star contains a famous movie personality name inlaid in brass. One night a 'mock' George Lucas star was unveiled. Using a blank star in front of the theatre, four gentlemen crafted the Lucas star using clear tape, gold paint and matching calligraphy. The facsimile appeared so real, many thought it was!

On May 24th, the first 30 people in line held a STAR WARS wedding. The bride was Princess Leia in her Ewok clothes, the groom was Han Solo (complete with camouflage coat), the ringbearer was R2-D2 and the preacher was Yoda. Among the wedding guests were Admiral Ackbar, Wookiees, Rebels and Imperials. A young man came as George Lucas. (I managed to convince the press that he wasn't really George Lucas!) The couple were already married, but had always wanted their real

marriage to have been a STAR WARS ceremony. Shortly after the wedding, the tickets to the midnight show went on sale. The final countdown of two and a half hours had begun. The excitement in the air was electric. Once inside, pandemonium broke loose.

Gimme an S! Gimme an T! Gimme an A! Gimme an R! Gimme an W! Gimme an A! Gimme an R! Gimme an S! What's that spell? STAR WARS! STAR WARS! STAR WARS! STAR WARS!!!!!! Throughout the theatre, fans took group photos of each other. Many friends had travelled from other states to attend this screening. Some came from as far away as Australia. Everyone was within proximity of their seats by 11:55 pm. The doors closed. Fourteen hundred fans began the countdown at 60 seconds, building to an ear-deafening crescendo by zero. The projectionists were synchronized with the crowd. At exactly the moment the countdown ended, the lights faded, and the Fox Logo appeared on the screen. You could not hear the fanfare for the roar of the crowd.—A Lucasfilm Ltd. Production—A long time ago in a galaxy far, far away, STAR WARS Blasts on the screen—the roll up—"Luke Skywalker has returned . . ."

After cheering the good guys and booing the bad guys in the roll up, the audience hushed each other to fully experience the opening scene. It was as if everyone's heart was beating as one . . .

The Ewok Celebration Song was sung, and we gazed on our dear friends looking happy as they deserved to be. The crescendo of choir voices lifted our spirits . . . the credits rolled. The fans rose from their seats and gave the film a standing ovation which lasted through the credits and beyond.

All throughout the nation, STAR WARS fans massed at local theatres where camaraderie abounded. Tens of thousands of people were brought together by an intense shared love of the STAR WARS Saga. One woman was weeping after the midnight show. I asked her if her tears were of sorrow or of joy. She said, "I am overcome by happiness. All of my dearest friends are with me tonight. We met over six years ago in line to see STAR WARS. Thank you George."

□ □ Maureen Garrett



## MESSAGE FROM THE DIRECTOR

### 1983 Renewals

All renewing members will receive the exclusive JEDI kit. The kit contains a beautiful color battle scene poster painted by the well-known Space Graphics and Science Fiction artist—Rick Sternbach; six 8" by 10" color photos of the heroes from JEDI; a JEDI logo embroidered patch measuring 2 1/2" by 4 1/4"; a Yoda JEDI production design decal and a JEDI membership card featuring the moon Endor and the new Death Star. Renewing members will receive another year's subscription to BANTHA TRACKS plus unlimited use of the Fan Club's special services. We're working on new members—only items and will continue to offer genuine collector's items whenever possible.

New services are in the works. Many of you have expressed a desire to receive BANTHA

TRACKS by first class mail. Watch for details on your renewal form.

Thanks for responding to our request for feedback on the Fan Club—its newsletter, special services and products. We appreciate your comments. We hope to hear from more of you . . .

May the Force be with you!

Maureen Garrett  
Fan Club Director  
Lucasfilm Ltd.



As of July 11, over 42 million people have seen RETURN OF THE JEDI.



### JEDI KIT

## HOW TO WRITE US:

Letters to the editor, pen pals, special effects questions, cast and crew fan mail, costume guidelines, club information etc.; Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. Please enclose a long self-addressed, stamped envelope (SASE) with any inquiry to help insure a quick reply. Subscription problems, membership renewals, product fulfillment inquiries: Official STAR WARS Fan Club, Customer Service Department, P.O. Box 163, Mt. Morris, IL 61054.

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Time to renew? The date of the last issue of your current subscription appears at the center on the top line on the BANTHA TRACKS mailing label. Please enclose mailing label information with the renewal fee of \$5.00 (\$6.00 Canada, \$7.00 Foreign).

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If you are interested in having a pen pal, send a long self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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